



NIRVANA

Words and Music by Kurt Cobain

1999

Moderately slow Rock ♩ = 84

N.C.

Gtr. 1 (clean)

N.C.

Gtr. 1 (clean)

mp

TAB

0 2 0 2 0 2 0 (0) 2

*Pick strings between the bridge and tailpiece with picking hand, while plucking and hammering on notes on 6th string with the fretting hand.

band enters

F#5

mf

P.M.

4 0 2 4 4 4 0 4 2 4 2 0 4 2 4 2 4 2 0 0 4 0 2 2 4 2 0 0 4

**Chord symbols reflect basic harmony.

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The bass line is written in a simple, folk-like style. The score is divided into two measures by a double bar line. The first measure contains the main melody and bass line. The second measure contains a continuation of the melody and bass line. The score is written in a simple, folk-like style.

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The first system of the musical score for 'The Bird Song' is written on a single staff. It begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The melody consists of a series of eighth and sixteenth notes, with some notes beamed together. The system ends with a double bar line.

$\frac{4}{0} \quad \frac{4}{2} \quad 4 \quad \frac{4}{2} \quad 0 \quad 0 \quad 4 \quad 0 \quad 4 \quad 2 \quad \frac{4}{2} \quad 0 \quad 0 \quad 4 \quad 2 \quad 4 \quad 2 \quad \frac{4}{2} \quad 0 \quad 4 \quad 4 \quad 4 \quad 2 \quad \frac{4}{2} \quad 0 \quad 0 \quad 4$

The first system of the musical score for 'The Wind' is written in treble clef with a key signature of three sharps (F#, C#, G#). The melody consists of eighth and quarter notes, with some beamed eighth notes. The accompaniment is in the bass clef, featuring a steady eighth-note pattern. The system concludes with a double bar line. Below the staff, the text 'P.M.' is written, followed by a dashed line and a vertical bar line.

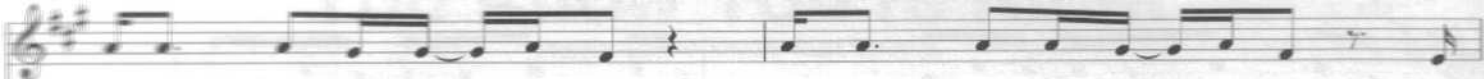
0 2 2 2 0 0 4 0 2 2 4 0 0 4 2 4 2 4 4 4 4 4 0 0

D E

Nev - er speak a word_ a - gain. I will crawl a - way_ for good.

Rhy. Fig. 1

End Rhy. Fig. 1



I will move a - way__ from here. You won't be a - fraid__ of fear. And



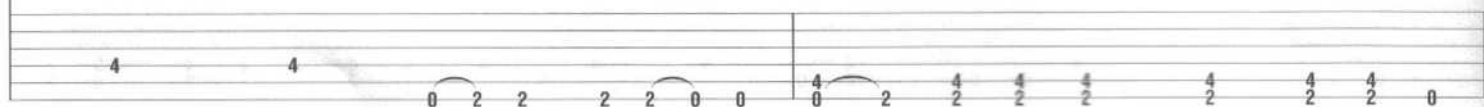
mf

dist. off

let ring-----|



I thought I was fooled in - to this, and al - ways knew it would come__ to this.



D

E

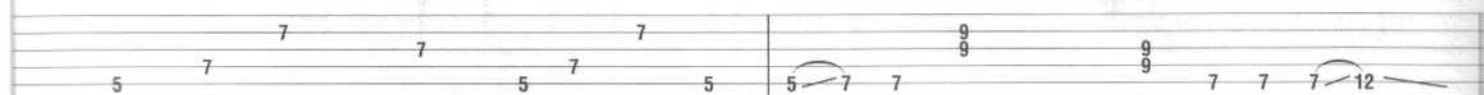
Things have nev - er been__ so swell. I have nev - er felt__ or failed.



let ring-----|

let ring-----|

w/ dist.



Pre-Chorus

F#5

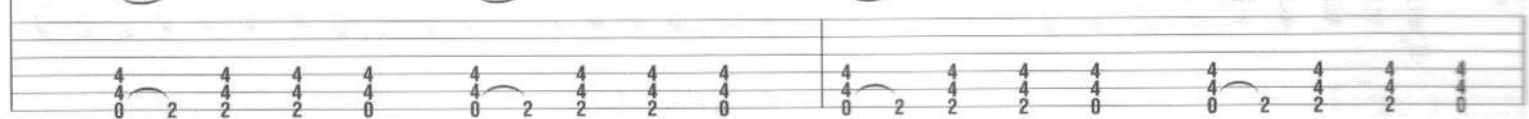


Hey.

Rhy. Fig. 2



End Rhy. Fig. 2



Gtr. 1: w/ Rhy. Fig. 2



Hey.

Gtr. 1: w/ Rhy. Fig. 1

D

E



Hey.

You know you're

Chorus

F#5



right.

You know you're

Gtr. 1



fdbk.

0 2

(2)

(2)



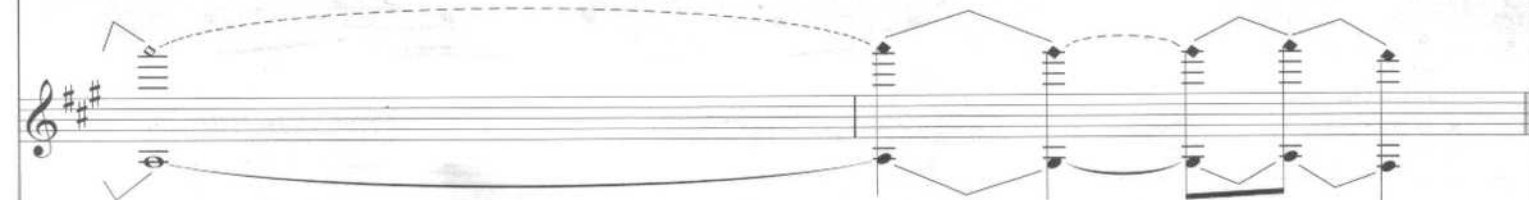
right.

You

know

you're

right.



1 1/2

1

1 1/2

(2)

(2)

(2)

(2)



2. So, wom - an, come in - side,

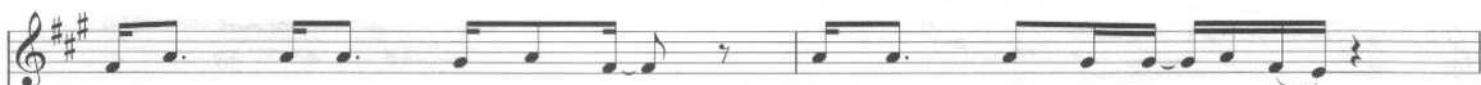
I no long - er have to hide.

*Gtr. 2



0 2 2 2 2 0 0 0 0 2 2 2 2 0 0 0 0 2 2 2 2 0 0 0 0

*Bass arr. for gtr.



Let's talk a - bout some - one else.

Steam - ing Sue be - gins to melt.

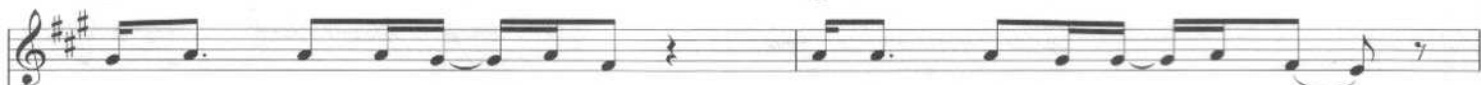


0 2 2 2 2 0 0 0 0 2 2 2 2 0 0 0 0 2 2 2 2 0 0 0 0

Gtr. 2 tacet

D

E



Noth - ing real - ly both - ers her,

she just wants to love her - self.

Gtr. 1



mf

w/ clean tone

let ring

let ring

5 7 7 5 7 7 5 7 9 9 9 9

I will move a - way — from here. You won't be a - fraid — of fear. — And

P.M.

4 0 2 2 4 0 4 2 2 0 0 4 4 0 2 2 2 4 0 4 2 2 0 0 4

I thought I was fooled in - to this, and al - ways knew it'd come — to this. —

P.M.

f
w/ dist.

4 0 2 2 4 0 4 2 4 4 4 2 4 2 2 4 2 4 2 2 0 0

Gtr. 1: w/ Rhy. Fig. 1

D E

Things have nev - er been — so swell. — I have nev - er felt — or failed.

Pre-Chorus

Gtr. 1: w/ Rhy. Fig. 2 (2 times)

F#5

Voc. Fig. 1

Hey. — Hey. —

Gtr. 1: w/ Rhy. Fig. 1

D E

End Voc. Fig. 1

Hey. — You know you're —

Chorus

F#5

right. — You know you're — right. — You know you're —

Gtr. 1

5 (5) 8 8

0 2 2 0 0 2 2

right. _____ You know you're _____ right. _____ You know you're _____

2 0 0 2 2 2 0 0 0 0 2 2 2 2 2 2 2 2 2 2 2 0

right. _____ You know you're _____ right. _____ You know you're _____ right. _____ You know you're _____

let ring-----

5 0 3 4 3 4 3 5 1/2 5 3 4

right. _____ You know you're _____ right. _____ You know you're _____ right. _____ You know you're _____

3 5 4 3 4 3 5 4 3 4 3 5 4 3 4

right. You know you're right. You know you're right. You know you're right. You know you're right.

right. You know you're right. You know you're right.

N.C.

fdbk. fdbk. don't pick fdbk.

(5) (5) 0 (0) (0) 2 (2)

Pitches: C# B D#

Outro
N.C.

*Pick strings between the bridge and tailpiece with picking hand, while plucking and hammering on notes on 6th string with the fretting hand.

Words and Music by Kurt Cobain



Moderate Rock ♩ = 132

Play 4 times
End Rhy. Fig. 1

Em Rhy. Fig. 1

G

Em

G

Play 4 times

End Rhy. Fig. 1

Gtr. 1 (clean)

mf


let ring

TAB

*Gtr. 1: w/ Rhy. Fig. 1 (4 times)

do, think you fit this shoe, I do, won't you have a clue. I
do, pick a num - ber too, I do, keep a date with you. I

Voc. Fill 1



(1)

To Coda \odot E A5 C

out to dry, — but I can't see you ev - 'ry night —

1st time, Gtr. 1: w/ Rhy. Fig. 1 (2 times)
 2nd time, Gtr. 1: w/ Rhy. Fig. 1 (1 1/2 times) 2nd time, Bkgd. Voc. tacet 2nd time, Gtr. 1: w/ Rhy. Fill 1

free. (I do I)

Guitar Solo

Gtr. 1 Em G Em G Em G

f w/ dist. let ring ---

Rhy. Fill 1

Gtr. 1

let ring --- *f* w/ dist.

C#5 G#5 F#5 8va loco E5 A5 C5

*Harm.

Pitch: E

*Harmonic located three tenths the distance between the 3rd & 4th frets.

Em G Em G Em G Bkgd. Voc.: w/ Voc. Fill 1 D.S. al Coda

let ring—

⊕ Coda

E A5 C5 E

I can't see you ev - 'ry night. — No, I can't see you

A5 C5

ev - 'ry night

Gtr. 1: w/ Rhy. Fig. 1 (4 times)

Play 3 times

Em G Em G Em G E5

Gtr. 1

free. I do. I do.

Been a Son

Words and Music by Kurt Cobain

Drop D tuning:
(low to high) D-A-D-G-B-E

Intro

Fast Rock ♩ = 152

Grtr. 1 (dist.)

D5 N.C. D5 N.C. D5 N.C. D5 N.C. End Rhy. Fig.

Rhy. Fig. 1

mf

TAB

Verse

Grtr. 1: w/ Rhy. Fig. 1 (2 times)

D5 N.C. D5 N.C. D5 N.C. D5

1., 3. She should have stayed a way from friends She should have had
2. She should have made her moth-er proud. She should have stood

N.C. D5 N.C. D5 N.C.

— more time to spend. — She should have died when she was born. —
— out in a crowd. — She should have had an - oth - er chance. —

D5 N.C. D5 N.C. D5 N.C.

— She should have worn the crown of thorns. — } She should have —
— She should have fal - len on her stance. — }

Grtr. 1

G5 F5 E5 N.C. G5 F5 E5

been a son. She should have been a son.

Rhy. Fig. 2

N.C. G5 F5 E5 N.C. To Coda

She should have been a son. She should have

G5 F5 E5 N.C. D5

been a son.

End Rhy. Fig. 2

D5 N.C. D5 N.C. D5 N.C. D5 N.C.

D5 N.C. D5 N.C. D5 N.C. D5 N.C.

Chorus

Gtr. 1: w/ Rhy. Fig. 2

G5 F5 E5 N.C. G5 F5 E5 N.C.

Been a son. She should have been a son. She should have

G5 F5 E5 N.C. G5 F5 E5 N.C. D5

been a son. She should have been a son.

D.S. al Coda

Coda

Free time

G5 F5 E5

been a son.

8va loco 8va

*fdbk

(2/2) (2/2)

*Pitches: G# F#

Sliver

Words and Music by Kurt Cobain

Intro

Moderately fast Rock ♩ = 132

Verse

(Bass) 4 N.C.

I. Mom and Dad _____ went to a show.

They dropped me off _____ at Grand - pa Joe's. I kicked and screamed, _____ said

Chorus

♩ = 144

A5 C5 A5 C5

please _____ no. Grand - ma take me home. Grand - ma take me home.

Gtr. 1 (dist.) 8va f * fdbk. -----

Rhy. Fig. 1 loco

*Microphonic fdbk., not caused by string vibration.

A5 C5 A5 C5 Gtr. 1: w/ Rhy. Fig. 1 A5 C5

Grand - ma take me home. Grand - ma take me home. Grand - ma take me home.

End Rhy. Fig. 1

A5 C5 A5 C5 A5 C5

Grand - ma take me home. Grand - ma take me home. Grand - ma take me home.

2. Had to eat — my din - ner there. Mashed po - ta - toes and
 3. Said well good, — just stop your cry - in'. Go out - side — and

Gtr. 1

*w/ slight dist.

*2nd time, w/ dist.

stuff like that. I could - n't chew — my meat good.
 ride your bike. That's what I did, I kicked my toe.)

Chorus

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

A5 C5 A5 C5 A5 C5

Grand - ma take me home. Grand - ma take me home. Grand - ma take me home.

A5 C5 A5 C5 A5 C5

Grand - ma take me home. Grand - ma take me home. Grand - ma take me home.

A5 C5 A5 C5

Grand - ma take me home. Grand - ma take me home.

C

4. Af - ter din - ner I had ice cream. I fell a - sleep and

Gtr. 1

w/ clean tone

watched T V. I woke up in my moth - er's arms.

fdbk.

*Turn dist. on.

Chorus

Gtr. 1: w/ Rhy. Fig. 1 (5 times)

A5 C5 A5 C5

Grand - ma take me home. Grand - ma take me home.

**2nd - 5th times, upstemmed vocals tacet.

A5 C5 A5 C5 C

Play 5 times

Free time

Ah.

Grand - ma take me home.

{ 1. - 4. Grand - ma take me home. }

{ 5. Want to be a - lone. }

Gtr. 1

8va

***f p mf

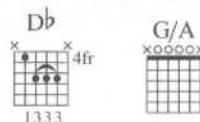
fdbk.

Pitch: D

***Vol. swells

Smells Like Teen Spirit

Words and Music by Kurt Cobain, Chris Novoselic and David Grohl



Intro

Driving Rock ♩ = 116
Fsus4

1. Db G/A Ab sus4 Db G/A 2. (Drums enter) (Bass enters) Db G/A

Gtr. 2 (heavy dist.)

f (cont. in notation)

Gtr. 1 (clean)

mf

f w/ dist.

TAB

| | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 3 | 3 | 3 | X | X | X | 3 | 3 | 3 | 0 | 0 | 6 | 6 | 6 | X | 0 | 6 | 6 | 6 | X | 0 |
| 1 | 1 | 1 | X | X | X | 1 | 1 | 1 | 0 | 0 | 4 | 4 | 4 | X | 0 | 4 | 4 | 4 | X | 0 |

Fsus4 Bb G/A Ab sus4 Db G/A Ab sus4 Db

Rhy. Fig. 1

End Rhy. Fig. 1

Gtrs. 1 & 2

1. 2. 3. 4.

TAB

| | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 3 | 3 | 3 | X | X | X | 3 | 3 | 3 | 0 | 0 | 6 | 6 | 6 | X | 0 | 6 | 6 | 6 | X | 0 |
| 1 | 1 | 1 | X | X | X | 1 | 1 | 1 | 0 | 0 | 4 | 4 | 4 | X | 0 | 4 | 4 | 4 | X | 0 |

Gtr. 2 tacet

N.C.(F5)

Riff A

(Bb5)

(Ab5)

(Db5)

(F5)

(Bb5)

(Ab5)

(Db5)

End Riff A

w/ chorus & clean tone

let ring

let ring

Verse

Gtr. 1: w/ Riff A (2 times)

N.C.(F5)

(Bb5)

(Ab5)

(Db5)

(F5)

(Bb5)

(Ab5)

(Db5)

1. Load up on guns and bring your friends. It's fun to lose and to pretend.
2. I'm worse at what I do best, and for this gift I feel blessed.

(F5)

(Bb5)

(Ab5)

(Db5)

(F5)

(Bb5)

(Ab5)

(Db5)

She's over-bored and self-assured. Oh no, I know a dirty word.
Our little group has always been and always will be until the end.

Pre-Chorus
3rd time, Gtr. 3 tacet

(F5) (Bb5) (Ab5) (Db5) (F5) (Bb5) (Ab5) (Db5)

Hel - lo, hel - lo, hel - lo, how low? Hel - lo, hel - lo, hel - lo, how low?

Gtrs. 1 & 2

let ring

(F5) (Bb5) (Ab5) (Db5) (F5) (Bb5) (Ab5) (Db5)

Hel - lo, hel - lo, hel - lo, how low? Hel - lo, hel - lo, hel - lo, With the lights

let ring

w/ dist.

Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (6 times)

Fsus4 Bb G/A Ab sus4 Db G/A F sus4 Bb G/A Ab sus4 Db G/A

out it's less dan - g'rous. Here we are now, en - ter - tain us. I feel stu -

Fsus4 Bb G/A Ab sus4 Db G/A F sus4 Bb G/A Ab sus4 Db G/A

pid and con - ta - gious. Here we are now, en - ter - tain us. A mul - la -

Fsus4 Bb G/A Ab sus4 Db G/A F sus4 Bb G/A Ab sus4 Db G/A

to, an al - bi - no, a mos - qui - to, my li - bi - do. Yeah,

To Coda

Bridge

F5 E5 F5 Gb5 N.C. F5/C E5/B F5/C Bb5 Ab5 C/E F5 E5 F5 Gb5 N.C.

yay, yay.

Gtrs. 1 & 2

F5/C E5/B F5/C Bb5 A5 Ab5 F5/C E5/B F5/C Bb5 A5 Ab5
 Gtr. 3 (dist.)

* *f*
 w/ chorus & compression
 fdbk.
 don't pick

(10)

* Vol. swell

Gtrs. 1 & 2

Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (8 times)

Fsus4 Bb G/A Absus4 Db G/AFsus4 Bb G/A Absus4 Db G/A

Gtr. 3

Fsus4 Bb G/A Absus4 Db G/AFsus4 Bb G/A Absus4 Db G/A

Fsus4 Bb G/A Absus4 Db G/AFsus4 Bb G/A Absus4 Db G/A

Fsus4 Bb G/A Absus4 Db G/AFsus4 Bb G/A Absus4 Db G/A

NC.(F5) (Bb5) (Ab5) (Db5) (F5) (Bb5) (Ab5) (Db5)

compressor off

*fdbk.

3 (3)

pitch: C

*cresc. poco a poco

Verse

N.C.(F5) (Bb5) (Ab5) (Db5) (F5) (Bb5) (Ab5) (Db5)

3. And I — for - get — just why — I taste. — Oo yeah, — I guess — it makes — you smile, —

fdbk.

(3) (3)

pitches: D \flat
C

(F5) (Bb5) (Ab5) (Db5) (F5) (Bb5) (Ab5) (Db5) *D.S. al Coda*

— I found — it hard — it's hard — to find. — Oh well, — what-ev - er, nev - er mind. —

fdbk.

(3)

pitches: E
D \flat
C

⊕ Coda

Outro

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (4 times)

Ab $\text{sus}4$ D \flat G/A F $\text{sus}4$ B \flat G/A Ab $\text{sus}4$ D \flat G/A F $\text{sus}4$ B \flat G/AA $\text{sus}4$ D \flat G/A

- do, a de - ni - al, a de - ni - al, a de - ni - al, a de - ni - al, a de - ni -

F5

all!

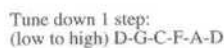
Gtrs. 1 & 2

fdbk.

pitch: C

C

Words and Music by Kurt Cobain



Moderate Rock ♩ = 120

Gtr. 1 (clean) N.C.

Riff A

End Riff A

Verse

Gtr. 1; w/ Riff A (3 3/4 times)

N.C.

§ Verse

2nd time, Gtr. 1: w/ Riff A (1 3/4 times)

2nd time, Gtr. 2 tacet

Pre-Chorus

Gtr. 1 tacet

F#sus4

Esus2

A

*w/ Rotovibe

⁶⁰T = Thumb on 6th string

To Coda \oplus 1. A 2. A *D.S. al Coda (take repeat)*

F#sus4

ah, mem - o - ry

let ring

Gtr. 2

Gtr. 1 *divisi*

\oplus Coda

F#5 Chorus *B5* *Rhy. Fig. 1* *D5*

Gtr. 3 (dist.) *mf*

And I swear that I

Gtr. 2

let ring

B5 *D5* *End Rhy. Fig. 1* *B5*

don't have a gun. No, I don't have a gun.

let ring

Lithium

Words and Music by Kurt Cobain

Tune down 1 step:
(low to high) D-G-C-F-A-D

Intro

Moderate Rock ♩ = 124

Gtr. 1 (clean) *E5 G#5 C#5 A5 C5 D5 B5 D5

mf w/ chorus P.M. -----

let ring - - - - - let ring - - - - - let ring - - - - -

TAB

2 0 X 0 4 6 X 0 4 6 X 0 5 7 7 0 5 5 5 5 7 7 7 0 4 2 2 2 2 7 7 7 0

*Chord symbols reflect implied harmony.

Verse

3rd time, Gtr. 3 tacet
E5 G#5 C#5 A5 C5 D5

1., 3. I'm so hap - py 'cause to - day I've found my friends,
2. I'm so lone - ly that's o - kay I shaved my head,

Rhy. Fig. 1

P.M. -----

let ring - - - - - let ring - - - - - let ring - - - - - let ring - - - - -

0 X 0 4 6 X 0 4 6 0 5 7 7 0 3 5 5 5 7 7 7 0

B D E5 G#5 C#5 A5

they're in my head. I'm so ug - ly, that's o - kay
and I'm not sad. And just may - be I'm to blame

P.M. -----

let ring - - - - - let ring - - - - - let ring - - - - - let ring - - - - -

4 4 4 7 7 5 0 0 X 0 4 6 4 4 6 0 5 7 7 0

C#5 D5 B D5 E5 G#5

— 'cause so — are you, — broke our mirr'rs. — Sun - day —
 — for all — I've heard, — but I'm not sure. — I'm so ex -

End Rhy. Fig. 1

let ring ----- | let ring - - | let ring ----- | let ring ----- | P.M.

3 5 3 3 5 5 7 0 | 2 4 4 2 5 7 7 0

C#5 A5 C5 D5 B D

morn - ing is ev - 'ry day — for all — I care, — and I'm not scared. —
 cit - ed, I can't wait — to meet — you there, — but I don't care. —

E5 G#5 C#5 A5 C5 D5

— Light my can - dles in a daze — 'cause I've — found — God. —
 — I'm so horn - y, that's o - kay — my will — is — good. —

B5 D5 E5 G#5 C#5 A5

Yeah. — Yeah, — yeah. —

Gtr. 1 *Gtrs. 1 & 2 (dist.) Rhy. Fig. 2

w/ dist. *f*

4 2 4 2 4 7 7 7 7 7 7 7 2 2 2 2 6 6 6 6 2 2 0 0

*Composite arrangement

1. A5 C5 N.C. A5 C5 A5 C5 N.C.

I'm not gon - na crack. I'd kill you, I'm not gon - na crack.

2. A5 C5 D5 B5 N.C.

I'm not gon - na crack.

To Coda

(cont. in slashes)

Interlude

E
⑥
open

Gtrs. 1 & 2

Gtrs. 1 & 2 tacet
N.C.

*Gtr. 3

mf

*Bass arr. for gtr.

Coda

D.S. al Coda

B5 N.C. E5

mp

**Back off vol. knob

In Bloom

Words and Music by Kurt Cobain

Intro

Moderately slow Rock ♩ = 78

Gtrs. 1 & 2
(dist.)

Chord progression: Bb5, G5, F5, Ab5

Staff 1: Treble clef, key signature of three flats (Bb, Eb, Ab), 4/4 time. The melody consists of eighth and quarter notes, with some measures containing beamed eighth notes. A dynamic marking *f* is present at the beginning.

Staff 2: Bass clef, showing fret numbers (0-4) and picking notation (vertical lines) for the bass line.

Chord progression: Bb5, G5, F5, Ab5, N.C.

Staff 1: Treble clef, continuing the melody from the previous section, ending with a whole rest (N.C.).

Staff 2: Bass clef, continuing the bass line with fret numbers and picking notation.

Chord progression: Bb5, Gb5, Eb5, B5, A5

Staff 1: Treble clef, continuing the melody with some measures marked with 'X' for muted notes.

Staff 2: Bass clef, continuing the bass line with fret numbers and picking notation.

Chord progression: Bb5, Gb5, Eb5, B5, A5

Staff 1: Treble clef, continuing the melody with some measures marked with 'X' for muted notes.

Staff 2: Bass clef, continuing the bass line with fret numbers and picking notation.

Verse

Gtrs. 1 & 2 tacet

N.C.



1. Sell the kids for food.
2. We can have some more.

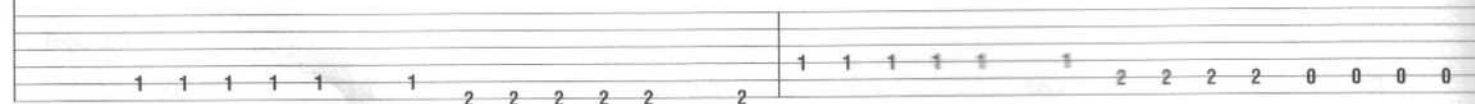
*Gtr. 3



*Bass arr. for gtr.



Weath er chang es moods.
Na ture is a whore.



Gtr. 3 tacet

Bb

Gb

Eb

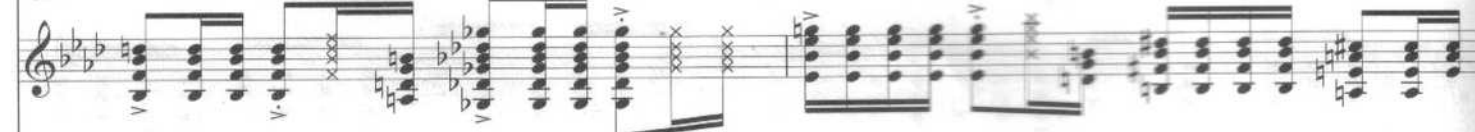
B

A



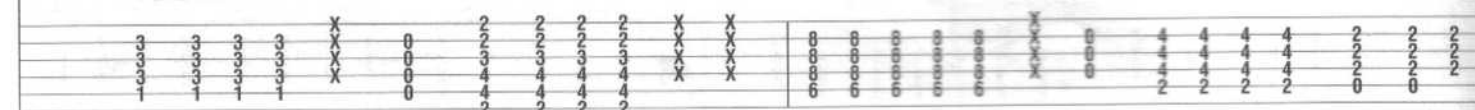
Spring is here a gain.
Bruis es on the fruit.

Gtr. 1



mf

w/ clean tone



Re Ten - pro - duc - tive glands. — }
 der age — in bloom. — } He's —

Gtrs. 1 & 2

f
w/ dist.

Chorus

Bb5 G5 Bb5 G5

the one — who likes all our pret - ty songs — and he

Rhy. Fig. 1

Bb5 G5 Bb5 G5

likes to sing a - long — and he likes to shoot his gun, — but he

End Rhy. Fig. 1

C Eb C Eb

don't know what it means, _ don't know what it means _ and I _ say,

Rhy. Fig. 2 End Rhy. Fig. 2

Gtrs. 1 & 2: w/ Rhy. Fig. 1

Bb5 G5 Bb5 G5

he's the one _ who likes all our pret - ty songs _ and he

Bb5 G5 Bb5 G5

likes to sing a - long _ and he likes to shoot his gun _ but he

To Coda

Gtrs. 1 & 2: w/ Rhy. Fig. 2

C Eb C Eb

don't know what it means, _ don't know what it means _ and I _ say,

Bb5 G5 F5 Ab5

"Yeah." Mm.

Gtrs. 1 & 2

Bb5

Gb5

Eb5

B5

Eb5

D5



He's

Gtr. 1

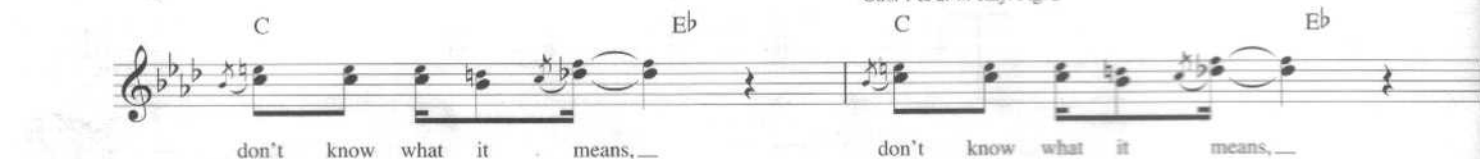


Gtr. 2



⊕ Coda

Gtrs. 1 & 2: w/ Rhy. Fig. 2



Heart Shaped Box

Words and Music by Kurt Cobain

Drop D tuning, down 1/2 step:
(low to high) D \flat -A \flat -D \flat -G \flat -B \flat -E \flat

Intro

Moderately $\text{♩} = 100$

Gtr. 1 (clean) A5 F5 D5 A5 F5 D7

mp
let ring

TAB

Gtr. 2 (clean)

mp

TAB

Verse

A F5 D5 A5 F5 D7

1., 3. She eyes me like a Pi - sces when I am weak.

let ring

2nd time, Gtr. 2: w/ Fill 1

TAB

Fill 1
Gtr. 2

let ring

TAB

2nd time, Gtr. 2: w/ Fill 2

A F5 D5 A F5 D7

I've been locked in - side your heart - shaped box for weeks.

let ring

0 2 2 2 3 3 3 0 0 0 0 0 0 0 2 2 2 3 3 3 0 4 4 0 4 3 3 0

let ring

let ring

0 2 2 3 0 0 2 2 3 3 3 0 4 4 4 4 3 3 0

2nd time, Gtr. 2: w/ Fill 3

A F5 D5 A F5 D7

I was drawn in - to your mag - net tar pit trap.

Riff A

let ring

End Riff A

0 2 2 2 3 3 3 0 0 0 0 0 0 2 2 2 2 3 3 3 0 4 4 0 4 3 3 0

let ring

let ring

0 2 2 3 0 2 2 2 2 3 3 3 0 4 4 4 4 3 3 0

Fill 2
Gtr. 2

let ring

2 2 0 3 3 3

Fill 3
Gtr. 2

0 3

A F5 D5 A F5 D7

I wish I could eat your can - cer when you turn black.

let ring ----- *f* w/ dist. let ring -----

0 2 2 2 3 3 3 3 0 0 0 0 0 0 2 2 2 2 3 3 3 0 / 4 4 0 4 3 3 0

let ring ----- *f* w/ dist. let ring -----

0 2 2 0 3 0 0 2 2 2 3 3 3 / 4 4 4 4 3 3 0

Chorus

A5 F5 D7 A5 F5

Hey! Wait! I've got a new com-plaint. For - ev - er in debt.

Rhy. Fig. 1

let ring -----

1/2 1/2 1/2 1/2 1/2

2 2 4 3 4 0 4 3 4 2 2 4 3 4 2 2 4 3 4

Rhy. Fig. 1A

let ring -----

1/2 1/2 1/2 1/2

2 2 4 3 4 0 4 4 4 4 3 4 2 2 2 4 3 4 3

D7 A5 F5 D7
 — to your price — less ad - vice. — Hey! Wait! I've got a new com-plaint.

let ring -----

1/2 1/2 1/2 1/2

0 / 4 4 0 4 3 3 4 4 2 2 4 0 / 4 4 0 4 3 4

let ring -----

1/2 1/2 1/2 1/2

0 / 4 4 4 4 3 4 2 2 4 3 3 4 0 / 4 4 4 4 3 4

A5 F5 D7 A5 F5
 For - ev - er in debt — to your price — less ad - vice. — Hey! Wait!

let ring -----

1/2 1/2 1/2 1/2

2 2 2 4 3 3 4 4 0 / 4 4 0 4 3 4 3 3 4 4

let ring -----

1/2 1/2 1/2 1/2

2 2 2 4 3 3 4 4 0 / 4 4 4 4 3 4 3 3 4 4

F5 D7 A F5

2. Meat - eat - ing or -

End Rhy. Fig. 1

let ring-----

let ring-----

mp
w/ clean tone

D5 A F5 D7

- chids for - give no one just yet.

Gtr. 2

let ring-----

let ring-----

A F5 D5 A F5

Cut my - self on an - gel's hair and ba - by's breath.

let ring-----

let ring-----

D7 A F5 D5

Brok - en hy - men of your high - ness, I'm

let ring----- let ring----- P.M.---

0 4 4 4 4 3 3 0 2 2 3 3 3 0

A F5 D7 A F5

left black. Throw down your um - bil

let ring-----

2 2 2 3 3 3 0 4 4 3 3 3 0 2 2 3 3 3

D5 A F5 D7

i - cal noose so I can climb right back.

let ring----- *f* w/ dist. let ring-----

*Gtrs. 1 & 2

0 2 2 3 3 3 4 4 4 4 3 3 0

*Composite arrangement

Chorus

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A

A5 F5 D7 A5 F5

Hey! Wait! I've got a new com-plaint. For - ev - er in debt

D7 A5 F5 D7

to your price - less ad - vice. Hey! Wait! I've got a new com-plaint.

A5 F5 D7 A5 F5

For - ev - er in debt to your price - less ad - vice. Hey! Wait!

D7 A5 F5 D7

I've got a new com-plaint. For - ev - er in debt to your price - less ad - vice,

F5 D5 F5 D7

your ad - vice.

Guitar Solo

Gtr. 1 * A F D A F

w/ Rotovibe

1 1/2 1/2 1/2 1

7 5 3 1 7 5

*Chords implied by bass (next 8 meas.)

D A F D A F D

1/2

3 3 3 3

disc off

Rotovibe off

D.S. al Coda

F5 D5

Your ad - vice.

[3.]

D7

poco rit.

fbk.

fbk.

15ma

Pitches: F# C

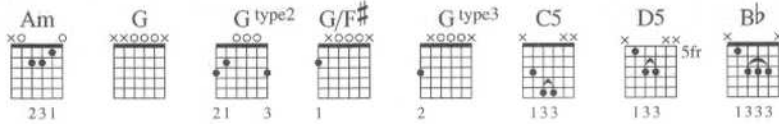
poco rit.

let ring

P.S.

Penny Royal Tea

Words and Music by Kurt Cobain



Tune down 1/2 step:
(low to high) E-A-D-G-B-E

Verse

Moderately ♩ = 114

Am

Rhy. Fig. 1

Gtr. 2
(acous.)

mp

G

G type2



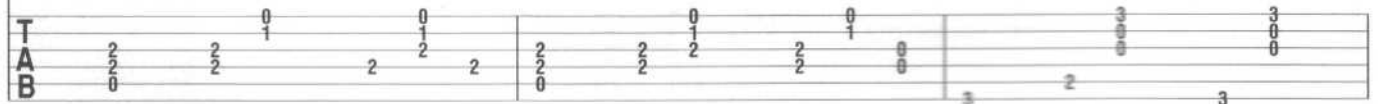
I. I'm on _____ my time _____ with ev - 'ry - one. _____

Gtr. 1 (elec.)

mf

let ring -
w/ clean tone

let ring -



G/F#

G type2

E
⑥
open

Am

G

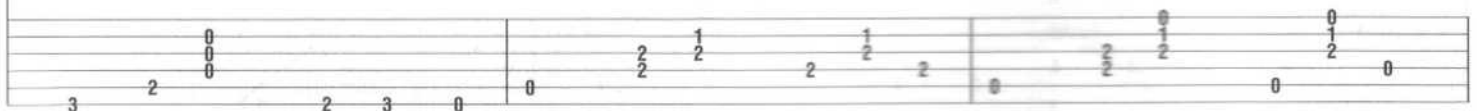


I have _____ ver - y bad



let ring -

let ring -



G type3

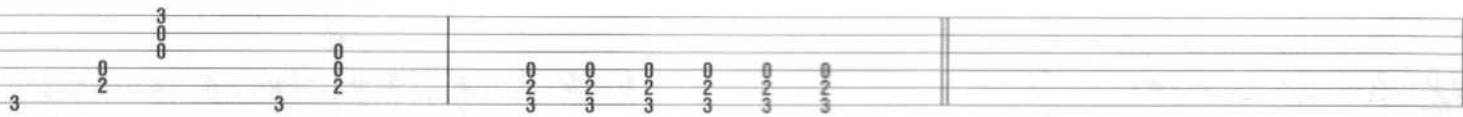
End Rhy. Fig. 1

C



Gtr. 1

let ring



*Gtrs. 3 & 4 (elec.)

Fill 1

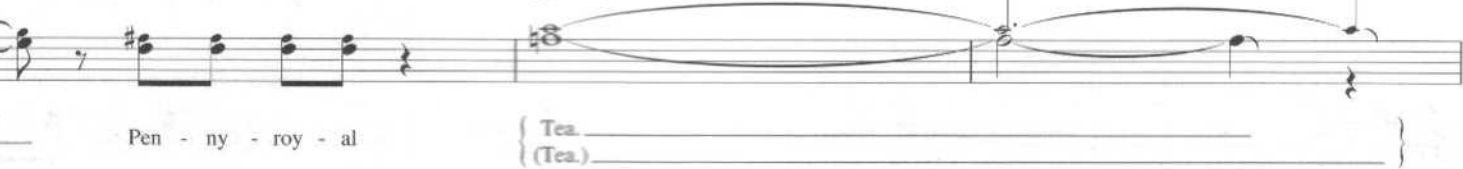
End Fill 1



*Composite arrangement

D

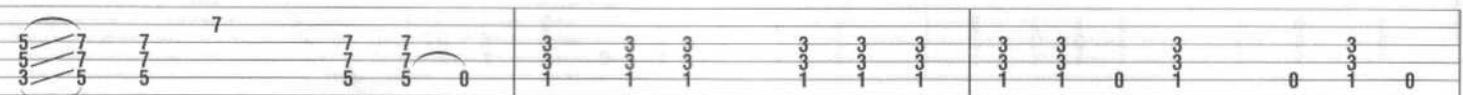
Bb



Gtrs. 3 & 4

let ring

let ring



C D B \flat

Dis - till the life — that's in - side of { me. (Me.)

let ring — — — — — let ring — — — — —

C D

Sit and drink — Pen - ny - roy - al

let ring — — — — —

B \flat C5 Rhy. Fig. 2

Tea. (Tea.) I'm a - ne -

(Gtr. 4 cont. in slashes) let ring — — — — —

Verse

Gtr. 2: w/ Rhy. Fig. 1
Gtrs. 3 & 4 tacet

Am

G

2. Give me a Leo - nard Coh - en af - ter - world, _____

Gtr. 1

let ring-----

let ring-----

N.C.

Am

so I can sigh e -

let ring

let ring

G C

ter - nal - ly. I'm so tir -

Gtrs. 3 & 4

let ring-----

D Bb

- ed I can't { sleep. (Sleep.) }

let ring-----

C D Bb

I'm a li - ar and a thief.

I sit and drink — Pen - ny - roy - al

let ring-----

Bb C

{ Tea. _____ }
(Tea.) _____

I'm a - ne -

let ring-----

D Bb

- mic roy - al ty. _____

P.M.-----

Interlude

Gtr. 4; w/ Rhy. Fig. 1

Am

Gtr. 3

G

let ring-----

lax - a - tives, _____ cher - ry fla - vored ant -

let ring-----

let ring-----

G

ac - ids. _____

Gtrs. 3 & 4: w/ Fill 1

Chorus

Gtr. 1 tacet

C

Sit and drink _____

Gtrs. 3 & 4

The image shows a musical score for the song "Sit and Drink". It consists of three staves. The top staff is a vocal line in treble clef, starting with a G note and a vocal line "ac - ids. _____". The middle staff is a guitar line in treble clef, starting with a G note and a guitar line "Gtrs. 3 & 4". The bottom staff is a guitar line in bass clef, starting with a G note and a guitar line "Gtrs. 3 & 4". The score includes a "Chorus" section and a "Gtr. 1 tacet" instruction. The lyrics "Sit and drink" are written below the vocal line. The guitar parts are marked with "Gtrs. 3 & 4" and "Gtr. 1 tacet". The score is written in standard musical notation with notes, rests, and bar lines. The lyrics are written in a simple, sans-serif font. The overall layout is clean and professional, typical of a music manuscript.

D

Bb

Pen - ny - roy - al Tea

let ring

Dis - till the life that's in - side of me.

let ring-----

I sit and drink Pen - ny - roy - al

Tea. (Tea.) I'm a - ne -

D B \flat

- mic roy - al - ty. (ty.)

P.M.-----

Outro
Gtr. 4 tacet

Am rit. Asus2 Am Asus2 Am Asus2

I'm... I'm... I'm...

Gtr. 3
rit.
let ring throughout

Am Asus2 Am Asus2 Am Asus2 Am Asus2

I'm... I'm... I'm... I'm...

w/ clean tone

Rape Me

Words and Music by Kurt Cobain

Tune down 1/2 step:
(low to high) E♭-A♭-D♭-G♭-B♭-E♭

Intro

Moderate Rock ♩ = 112

Gtr. 1 (clean) N.C. *A C E5 G

mf *let ring throughout*

TAB

*Chord symbols reflect basic harmony.

A C E5 G

Verse

A Csus2 Esus4 Gsus4 A C

1. Rape me. _____ Rape me. _____ my friend. _____

mp

A C

Gtr. 2 (dist.)

f

G ⑥ 3fr D ⑥ 10fr

(cont. in notation)

Rape me a gain.

f w/ dist.

Chorus

A musical score for a vocal line in G major, 4/4 time. The melody is written on a single staff. The lyrics are: "I'm not the on - ly one. I, _____". The score includes chord symbols A, C, E5, and G above the staff. The melody consists of quarter notes, half notes, and a final half note with a fermata.

^aGtrs. 1 & 2

Rhy. Fig. 1

The musical score for 'The Wind' is presented on two systems. The top system features a treble clef and a key signature of three sharps (F#, C#, G#). The melody is written on a five-line staff, with notes and rests. Below the staff, there are various performance markings: 'V' for breath marks, 'XX' for sustained notes, and 'ST' for staccato. The bottom system consists of a single staff with a series of notes and rests, likely representing a bass line or a specific instrument part. The text 'let ring throughout' is written below the first staff of the bottom system.

*Composite arrangement

[illegible]

A C E5 G

I'm not the on - ly one. I,

A C E5 G

I'm not the on - ly one.

End Rhy. Fig. 1

Verse

A5 C E5 G

2. Hate me.

mf
w/ clean tone

A5 C E5 G

Do it and do it a - gain.

A5 C E5 G

Waste me. _____

A5 C E5 G

Rape me, _____ my friend. _____

w/ dist.

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1

A C E5 G

I'm not the on - ly one. _____ I, _____

A C E5 G

I'm not the on - ly one. _____ I, _____

A C E5 G

I'm not the on - ly one. _____ I, _____

A C E5 G

I'm not the on - ly one. _____

C#S

Gtrs. 1 & 2

| | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 2 | 2 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 0 |
| 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 2 | 2 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | |
| 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 0 | 0 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 0 |

The first system of musical notation for 'The Rose Tree' is written on a single staff. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The lyrics 'The Rose Tree' are written below the staff, aligned with the notes.

[illegible]

The first system of musical notation for 'The Rose Tree' is written on a single five-line staff. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The notation includes various musical symbols such as stems, beams, and note heads.

[illegible]

A musical score for the song "The Rose Tree". The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and quarter notes, with some measures containing beamed eighth notes. The lyrics "The Rose Tree" are written below the staff, aligned with the notes. The score ends with a double bar line and a repeat sign.

let ring

| | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|-----|
| ၁ | ၂ | ၃ | ၄ | ၅ | ၆ | ၇ | ၈ | ၉ | ၁၀ | ၁၁ | ၁၂ | ၁၃ | ၁၄ | ၁၅ | ၁၆ | ၁၇ | ၁၈ | ၁၉ | ၂၀ | ၂၁ | ၂၂ | ၂၃ | ၂၄ | ၂၅ | ၂၆ | ၂၇ | ၂၈ | ၂၉ | ၃၀ | ၃၁ | ၃၂ | ၃၃ | ၃၄ | ၃၅ | ၃၆ | ၃၇ | ၃၈ | ၃၉ | ၄၀ | ၄၁ | ၄၂ | ၄၃ | ၄၄ | ၄၅ | ၄၆ | ၄၇ | ၄၈ | ၄၉ | ၅၀ | ၅၁ | ၅၂ | ၅၃ | ၅၄ | ၅၅ | ၅၆ | ၅၇ | ၅၈ | ၅၉ | ၆၀ | ၆၁ | ၆၂ | ၆၃ | ၆၄ | ၆၅ | ၆၆ | ၆၇ | ၆၈ | ၆၉ | ၇၀ | ၇၁ | ၇၂ | ၇၃ | ၇၄ | ၇၅ | ၇၆ | ၇၇ | ၇၈ | ၇၉ | ၈၀ | ၈၁ | ၈၂ | ၈၃ | ၈၄ | ၈၅ | ၈၆ | ၈၇ | ၈၈ | ၈၉ | ၉၀ | ၉၁ | ၉၂ | ၉၃ | ၉၄ | ၉၅ | ၉၆ | ၉၇ | ၉၈ | ၉၉ | ၁၀၀ |
|---|---|---|---|---|---|---|---|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|-----|

A C E5 G

3. Rape me. _____

Gtr. 1

mf
w/ clean tone

A C E5 G

Rape me, _____ my friend. _____

A C E5 G

Rape me. _____

A C E C# E

Rape me a gain. _____

Gtr. 2

⑥ open 21fr ⑥ open
w/ dist.

Chorus
 Gtr. 1: w/ Rhy. Fig. 1
 Gtr. 2: w/ Rhy. Fig. 1 (1st 6 meas.)

A C E5 G *Play 3 times*

I'm not the on - ly one. I,

A E5 G5

I'm not the on - ly one.

Gtr. 2 Rhy. Fig. 2 *End Rhy. Fig. 2*

Outro
 Gtr. 1: w/ Rhy. Fig. 1
 Gtr. 2: w/ Rhy. Fig. 2 (4 times)

A C E5 G *Play 4 times*

Rape me. (Rape me. Rape me. Rape me.)

Free time

Rape me.

Gtr. 2

fdbk. **

*Randomly strike notes behind the nut.

**Switch pickup.

Gtr. 1

P.S.

Words and Music by Kurt Cobain

Tune down 1/2 step:
(low to high) Eb-Ab-Db-Gb-Bb-Eb

Moderately ♩ = 114

Gsus4 C Esus4 A Gsus4 C
 but I'm hav - in' fun. I think I'm dumb, may - be just
 P.M. let ring P.M. let ring P.M. P.M.
 End Rhy. Fig. 1

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Chorus

E5 G E5

hap - py. Think I'm just hap - py.

*Gtr. 2

mp

7 7 10 9 7 5 | 5 7 | 7 7 10 9 7 5

Gtr. 1 Rhy. Fig. 2

let ring

0 0 0 0 3 3 3 3 0 0 0 0 0 0 0 0

4 4 0 0 0 0 0 0 0 0 2 2 0 0 0 0

2 0

*Cello arr. for gtr.

G E5 G

Think I'm just hap - py. Think I'm just

(5) 7 7 7 7 5 | 7 10 9 7 5 | 7 5

let ring

0 0 3 3 0 0 0 0 0 0 0 0 3 3 3 3 0 0

X 0 0 0 0 0 0 2 4 0 0 0 0 0 0 0 0

3 3 3 3 3 3 0 2 4 0 0 0 0 0 0 0

Verse

Gtr. 1: w/ Rhy. Fig. 1

Esus4 A

hap - py. 2. My heart is broke, —

let ring —

End Rhy. Fig. 2

Gtr. 2 tacet

Gsus4 C Esus4 A Gsus4 C

and I have some glue. — Help me in - hale, — mend it with you. —

Esus4 A Gsus4 C Esus4 A G C

We'll float a - round, — hang out on clouds. — Then we'll come down, — have a hang -

Chorus

Gtr. 1: w/ Rhy. Fig. 2

E5 G E5

o - ver. And have a hang - o - ver.

Gtr. 2

G Have a hang - o - ver. Have a hang -

(5) 7 7 5 7 7 10 9 7 5 7

E5 o - ver. Bridge B Skin the sun,

Gtr. 2 7 10 9 7 5 7 7 7 9 9 9

Gtr. 1

4 4 4 4 4 4 0
4 4 4 4 4 4 0
2 2 2 2 2 2 0

C B C fall a - sleep. Wish a - way, soul is cheap.

10 9 9 14 14 (14) 12 12

4 4 4 4 4 4 XXX
4 4 4 4 4 4 XXX
2 2 2 2 2 2 XXX

Gsus4 C Esus4 A Gsus4 C

and I'm hav - in' fun. I think I'm dumb, may - be just

Chorus

Gtr. 1: w/ Rhy. Fig. 2

E5 G E5

hap - py. I think I'm just hap - py.

Gtr. 2

7 7 10 9 7 5 7 7 10 9 7 5

G E5 G

I think I'm just hap - py. I think I'm just

(5) 7 7 7 7 10 9 7 5 7

E5 G

hap - py. I think I'm dumb.

Gtr. 2

7 7 10 9 7 5 7 7 5 7 8

Gtr. 1

let ring throughout

4 0 2 2 2 0 0

G C5 E5 A5 G5 C5

I think I'm dumb. I think I'm dumb. I think I'm dumb.

Melody line for the first system.

3 8 7 8 3 8

Chordal accompaniment for the first system.

P.M.
0 0 0 5 5 5 2 4 2 2 2 0 0 0 0 0 0 0

E5 A5 G C5 E5 A5

I think I'm dumb. I think I'm dumb. I think I'm dumb.

Melody line for the second system.

7 8 3 8 7 8

Chordal accompaniment for the second system.

2 4 2 0 2 2 2 0 0 0 0 0 0 0 0 0 0 0

All Apologies

Words and Music by Kurt Cobain

Drop D tuning, down 1/2 step:
(low to high) D \flat -A \flat -D \flat -G \flat -B \flat -E \flat



Intro

Moderately $\text{♩} = 109$

Gtr. 1
(acous.)

N.C.

Riff A

mf
let ring throughout

TAB

9 9 10 9 10/12 12 10 9 0 0 10 0 10/12 12 10 9 0 9 10 0 10/12 12 10 9

End Riff A

Gtr. 1: w/ Riff A

Gtr. 2
(acous.)

Riff A1

mp
let ring throughout

0 0 10 0 11 0 11 0 9 12 0 9 10 0 10/12 12 10 9 0 9 10 9 10/12 12 10 9

Verse

Gtr. 2: w/ Riff A1 (4 times)

N.C.

1. What else should I be? —
2. I wish I was like you, —

End Riff A1

Gtr. 1

0 9 10 9 10/12 12 10 9 0 9 10 0 11 0 11 0 9 12 0 0 0 0 0 0 0 0 0 0 0 0 0 0

— — — — —
All a - pol - o - gies. —
eas - i - ly — a - mused. —

0 0 0 0 9 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 9 0 0 9 0 0 0

What else should I say? — Ev - 'ry - one — is gay. —
Find my nest of salt. — Ev - 'ry - thing — is my fault. —

What else should I write? —
I'll take all the blame, —

I don't have — the right. — What else should I be? —
a - qua sea - foam shame. — Sun - burn, freez - er - burn. —

All a - pol - o - gies. —
Chok - ing on — the ash - es of her en - e - my.

Chorus

G

In the sun, in the sun I feel as one.

*Gtrs. 1 & 2

*Composite arrangement

In the sun in the sun...

(Gtr. 2 cont. in slashes)

2nd time, Gtr. 1: w/ Rhy. Fill 1

A

Gtr. 2

Mar - ried, bur - ied.

Gtr. 1

Rhy. Fill 1

Gtr. 1

Mar - ried, — bur - ied, — yeah, yeah, — yeah, yeah. —

Outro

Gtrs. 1 & 2: w/ Riffs A & A1

N.C.

3

*Gtrs. 1 & 2: w/ Riffs A & A1 (4 times)

All a - lone — is all —

*Gtr. 2 fades out 4th time.

we all — are. All a - lone — is all — we all — are.

Play 4 times

All a - lone — is all — we all, — are. All a - lone — is all — we all — are.

Gtr. 1

mp *p*

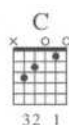
All a - lone — is all — we all... — All a - lone — is all — we all — are.

Gtr. 1 tacet

All a - lone — is all — we all — are.

The Man Who Sold the World

Words and Music by David Bowie



Tune down 1/2 step:
(low to high) E>A>D>G>B>E>

Intro

Moderately ♩ = 115
N.C.

Gtr. 2 (acous.)

Gtr. 1
(acous.)

Riff A

End Riff A

f
w/ slight dist.

TAB

| | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 2 | 2 | 2 | 0 | 2 | 3 | 2 | 0 | 2 | 2 | 2 | 0 | 2 | 3 | 2 | 0 | 2 | 2 | 2 | 0 | 2 | 3 | 2 | 0 | 2 | 2 | 2 | 0 | 2 | 3 | 2 | 0 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|

F G/A F Em/D Dm

(cont. in notation)

I. We passed up - on the stairs, —

dist. off

Verse

A

Dm

we spoke in walls_ and web. —
and made my way_ back home. —

Al - though I was - n't there, —
I searched a - far the land, —

*Gtrs. 1 & 2

TAB

| | | | | | | | | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 0 | 0 | X | 0 | 0 | 0 | 0 | 0 | 0 | X | 0 | 0 | 0 | 0 | 1 | 1 | X | 1 | 1 | 1 | 0 | 1 | 1 | X | 1 | 1 | 1 | 0 |
| 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 |
| 0 | 0 | X | 0 | 0 | 0 | 0 | 0 | 0 | X | 0 | 0 | 0 | 0 | 0 | 0 | X | 0 | 0 | 0 | 0 | 0 | 0 | X | 0 | 0 | 0 | 0 |

*Composite arrangement

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he said I was his friend, which came as a surprise.
 for years and years I roamed. I gazed a gaz - y stare.

The first system of the musical score. The vocal line is in treble clef with a key signature of one flat (Bb). The lyrics are: "he said I was his friend, which came as a surprise. for years and years I roamed. I gazed a gaz - y stare." The guitar part is shown in two staves: the top staff contains chord diagrams with 'X' marks for fretted notes, and the bottom staff contains a bass line with numbers 1-4 indicating fingerings. The system ends with a double bar line.

C A

I spoke in - to his eyes. I thought you died a
 We walked a mil - lion hills. I must have died a

The second system of the musical score. The vocal line is in treble clef with a key signature of one flat (Bb). The lyrics are: "I spoke in - to his eyes. I thought you died a We walked a mil - lion hills. I must have died a". The guitar part continues with chord diagrams and a bass line. The system ends with a double bar line.

Dm C

long, a long, long time a - go. Oh no,
 long, a long, long time a - go. Who knows?

The third system of the musical score. The vocal line is in treble clef with a key signature of one flat (Bb). The lyrics are: "long, a long, long time a - go. Oh no, long, a long, long time a - go. Who knows?". The guitar part continues with chord diagrams and a bass line. The system ends with a double bar line.

(Gtr. 1 cont. in slashes)

Chorus

Gtr. 1

C G/A F G/A D \flat G/A

1., 3. not me, we nev - er lost con - trol.
2. Not me. I nev - er lost con - trol.

Gtr. 2

3 5 2 3 5 2 3 5 | 1 3 0 1 3 0 2 3 | 4 3 4

F G/A C G/A F G/A

The face to face of a
You're face to face with the

(cont. in notation)

1 3 0 1 3 0 2 3 | 3 5 2 3 5 2 3 5 | 1 3 0 1 3 0 2 3

1., 3.

1st & 3rd time, Gtr. 1: w/ Riff A
2nd time, Gtr. 1: w/ Riff A (1st 3 meas.)

D \flat A Dm

man who sold the world.
man who sold the world.

Gtrs. 1 & 2

Gtr. 2

6 4 X 6 4 X 0 0 0 | 2 0 0 0 0 | 1 0 0 0 0 | X X X X

To Coda

D.S. al Coda
(take 1st ending)

F

Dm

2.1 laughed and shook his hand — Who knows?

Gtr. 2

(2nd time, cont. in slashes)

Gtr. 1

dist. off

(cont. in slashes)

Coda

Outro - Guitar Solo

Dm

Em/D Dm

Em/D

A

G/A

Rhy. Fig. 1

Gtr. 2

Gtr. 1

w/ dist.

A

G/A Dm

Em/D Dm

G/A

F

Em/D F

End Rhy. Fig. 1

Dm

Em/D Dm

Em/D

A

G/A A

G/A Dm

Em/D Dm

G/A

F

Em/D F

Dm

Em/D Dm

Em/D

A

G/A A

G/A Dm

Em/D Dm

G/A F

Gr. 2



**YOU KNOW YOU'RE RIGHT
ABOUT A GIRL
BEEN A SON
SLIVER
SMELLS LIKE TEEN SPIRIT
COME AS YOU ARE
LITHIUM
IN BLOOM
HEART SHAPED BOX
PENNY ROYAL TEA
RAPE ME
DUMB
ALL APOLOGIES
THE MAN WHO SOLD THE WORLD**

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